Royal Conservatory of Music
UNIVERSITY OF TORONTO

Orchestral Training Program 1981-82

OTP-21

THE OTP CHAMBER ORCHESTRA

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STEVEN STARYK

LEADER AND SOLOIST

FRIDAY, FEBRUARY 5 AT 8:15 P.M.
ROYAL CONSERVATORY OF MUSIC CONCERT HALL

STEVEN STARYK

Hailed as "today's greatest Canadian-born violinist", STEVEN STARYK, at the age of 35, has been concertmaster of three of the world's major orchestras. He has held professorships at nine universities and conservatories. His list of recordings includes 170 compositions on 40 albums, of which 16 are premiere recordings. This accomplishment places him among the top 16 most prolific international recording violinists.

Mr. Staryk was an originator of Quartet Canada and has toured Europe, the Far East and North America. He has often been likened to the incomparable Heifetz and acclaimed by a host of prestigious publications (such as the Gramophone) as being "among the great ones". He has served as a jury member of international violin competitions and is listed in the Who's Who in America, Dictionary of International Biography England, Discopaedia of the Violin, the International Who's Who in Music, the Encyclopedia of Music in Canada, and various other publications.

A recipient of many awards and distinctions, he is a former owner of many of the world's finest violins. Mr. Staryk presently performs on two outstanding examples: the ex Barrere Stradivari of 1727 and a Guaneri del Gesu of 1740.

Mr. Staryk has been appointed concertmaster of the Toronto Symphony. His duties will commence in September, 1982.

This is Mr. Staryk's second appearance with the OTP Chamber Orchestra and we are delighted to welcome him back.

OTP's next CONCERT

F R I D A Y
F E B R U A R Y 1 9

8:15 p.m.
ROYAL CONSERVATORY OF MUSIC CONCERT HALL

V I C T O R Y A M P O L S K Y
conductor & soloist

SUZANNE LEMIEUX
oboe

Bach, Double Concerto for Violin & Oboe
Haydn, Symphony No. 104
Vivaldi, Dresden Concerto
Hétu, Antinomie

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and the next...

T U E S D A Y
F E B R U A R Y 2 3

8:15 p.m.
ROYAL CONSERVATORY OF MUSIC CONCERT HALL

A N D R E W D A V I S, conductor

with soloists from the OTP Orchestra:
Atis Bankas, violin
Janet Ogrzylo, flute

and on the harpsichord, Andrew Davis

Bach, Brandenburg Concerto No. 5
Stravinsky, Dunbarton Oaks
Mozart, Symphony No. 38

Spring

Spring has come, and the birds greet it with happy songs, and at the same time the streams run softly murmuring to the breathing of the gentle breezes.

Then, the sky being cloaked in black, thunder and lightning come and have their say; after the storm has quieted, the little birds turn again to their harmonious song.

Here in a pleasant flowery meadow, the leaves sweetly rustling, the goatherd sleeps, his faithful dog at his side.

Nymphs and shepherds dance to the festive sound of the pastoral *musette* under the bright sky that they love.

Summer

In the season made harsh by the burning sun the men and the herds languish; even the evergreens are hot. The cuckoo unlocks his voice and soon the songs of the turtledove and the goldfinch are heard.

Soft breezes breathe, but unexpectedly the north wind from its quarter seeks out a quarrel, and the shepherd weeps because he is overwhelmed by fear of the gusts and of his fate.

Fear of the flashing lightning and of the fierce thunder denies his tired body any rest while his furious troop is on the move.

How justifiable is his fear! The sky lights up, the awe-inspiring thunder brings down the fruit and the proud grain.

Fall

With songs and dances the peasants celebrate the happiness of a fine harvest, and after being greatly kindled by bacchic spirits, their rejoicing ends with sleep.

Thus everyone quits both his singing and his dancing. The air is pleasant and moderate, and the season invites everyone to the agreeableness of a sweet sleep.

At the break of day the hunter goes to the hunt with guns, dogs, and horns; he puts the wild beast to flight and tracks him down.

Tired and terrified by the loud noise of the guns and dogs, the beast, now in danger of being wounded, longs for escape, but is overcome and dies.

Winter

To tremble frozen in the icy snow; to be buffeted by the wild wind; to stamp one's frozen feet; to have excessive cold set one's teeth to chattering;

To pass to a fireside of quiet and contentment, while outside the downpour bathes all; to walk carefully on ice, going slowly in fear of falling;

To slip and fall sharply to the ground, start out again on the ice, and run until the ice breaks apart;

To hear the south wind, the north wind, and all the other winds unloosed in battle: such is winter, these are joys it brings.

To what extent was the composer tied down to these texts? This is the question that one is naturally tempted to put to one-

PROGRAMME

Brandenburg Concerto No.3 in G, BWV 1048 J.S. Bach

Allegro
Allegro

Eine kleine Nachtmusik, K.525 W.A. Mozart

Allegro
Romanze: Andante
Minuetto: Allegretto
Rondo: Allegro

INTERMISSION

Four Seasons A. Vivaldi

Spring
Allegro
Largo e pianissimo sempre
Allegro: Rustic Dance

Summer
Allegro non molto
Adagio: Presto
Presto

Fall
Allegro: Dancing and singing of peasants
Adagio: The sleeping drunkard
Allegro: The hunt

Winter
Allegro non molto
Largo
Allegro

Steven Staryk, principal violin

Peter Stryniak, violin
Alec Hou, violin
Kathleen Hogan, viola
Cora Kuyvenhoven, cello
Timothy Brown, harpsichord
Philip Morehead, harpsichord & organ

PROGRAMME NOTES

Bach's *Brandenburg Concerto No.3 in G* is one of six concertos written in 1721 for Margrave Christian Ludwig of Brandenburg. Presumably the works were composed for the Cöthen Grand Orchestra and Bach's title was "Concerts avec plusieurs instruments". A departure from standard concerto form, it is, in essence, a concerto for solo instruments in three groups of three different instruments (3 violins, 3 violas, 3 celli) and continuo made up of harpsichord and contrabass. There is no slow movement; rather, two sustained chords and a small harpsichord ad. lib. cadenza separate the movements, giving the players just a moment's breathing time before entering the brilliant final allegro.

Mozart's *Eine kleine Nachtmusik*, a work that has charmed audiences for many years, is the source of some mystery for musical scholars. Written in Vienna in 1787, the *Nachtmusik* is contemporary with the opera *Don Giovanni*, an example of Mozart's mature compositional style, while *Eine kleine Nachtmusik* reflects his earlier styles of writing with precise craftmanship, elegance and gallantry. This work also defies classification. Scored for 2 violins, viola and bass or small string orchestra, it is too short to be a Serenade or Divertimento. As a result, some scholars have decided that Mozart composed this piece purely for his own amusement. It is notable that the original manuscript (recovered in 1955) indicates that a fifth movement, a first minuet, was torn out.

Vivaldi's *Four Seasons* are among the most popular works in the entire Baroque repertoire. They are an early example of true programme music; that is, music which attempts to portray extra-musical ideas without the use of words. The 'programme' consists of four sonnets, probably written by Vivaldi himself, prefacing each of the concerti and depicting seasonal scenes such as a harvest celebration or a spring storm. In the *Four Seasons* one can appreciate Vivaldi's brilliant and creative imagination as we see how he transforms the standard solo concerto form of alternating a virtuoso solo line with the more cumbersome full orchestra, into a menagerie of swarming flies, singing birds, howling winds and a ruthless thunderstorm. To accomplish this, Vivaldi uses the more stable orchestral tutti to set the mood, expressing a joyous peasant dance or the oppressive heat of summer, while the solo violin fills in the details such as the reeling walk of a drunkard, or a fall on winter's slippery ice.

PRINCIPAL PLAYERS FOR TONIGHT's CONCERT—

- *PETER STRYNIAK, concertmaster*
- *ALEC HOU, principal second violin*
- *KATHLEEN HOGAN, principal viola*
- *CORA KUYVENHOVEN, principal cello*
- *JAMES VIVIAN, principal bass*

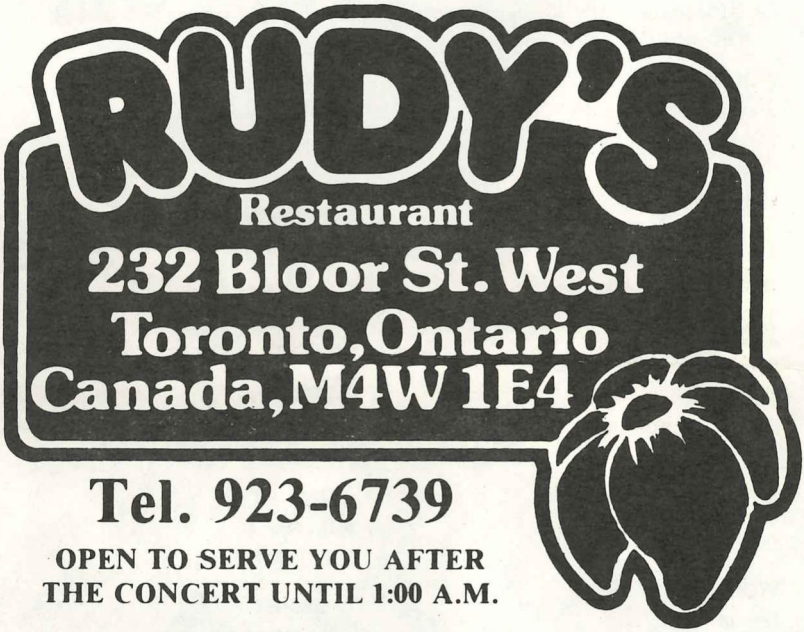
EXTRA PLAYERS FOR TONIGHT'S CONCERT:

- *TIMOTHY BROWN, harpsichord*
- *PHILIP MOREHEAD, organ & harpsichord*

OTP CLOSE-UPS

KAREN HENDERSON, cello, began her studies on the instrument at age 8, encouraged by a musical family. Her first teacher was Mary Starr and later she studied with Harold Clarkson, Vladimir Orloff and is now a student of Daniel Domb. Ms. Henderson is a graduate of the Faculty of Music, University of Toronto with a degree in performance. She has been a participant in the summer program at the University of Indiana and played with the Toronto Symphony Youth Orchestra, the Mowhawk Summer Festival and the Oshawa Symphony.

KATHLEEN HOGAN, viola, is a native of St. John's, Nfld. She studied the violin for nine years before switching to the viola three years ago to study with Rivka Golani Erdesz. She graduated from the Faculty of Music, University of Toronto last spring with a performance degree. Summers have been spent at the Banff Centre in the Canadian Chamber Orchestra and at the Chamber Music Institute. Her passions include Bach, playing chamber music and Newfoundland.



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THE 1981-82 OTP CHAMBER ORCHESTRA

Listed alphabetically. All participants are Canadian citizens or permanent residents of Canada.

VIOLIN
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Atis Bankas
Regina Bankas
Julie Dixon
Janet Dunsworth
Alison Eldredge
Fred Heger
Alan Horgan
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Shaun Elder
Kathleen Hogan
Laurel Howard
Catherine Jillings
Cathy Martin

VIOLONCELLO
Karen Henderson
Cora Kuyvenhover
Alice Ratzlaff
Susan Round

BASS
Marilyn McKeen
James Vivian

FLUTE
Janet Ogryzlo
Dominique Soucy

OBOE
Suzanne Lemieux
Karen Rotenberg

CLARINET
Carol Ascroft
Douglas Sanford

BASSOON
Jacqueline Martinuk
Shannon Peet

HORN
John Ramsay
Bonnie Worthen

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